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**SERIES 6**

*Abbreviations: T-Tenor, Bar-Baritone, B-Bass, S-Soprano, A-Alto, Vo-Violin, Po-Piano, E-English, G-German, L-Latin*

| NUMBER | | | PRICE |
|---|---|---|---|
| 201. | D. Protheroe | My Heart's in the Highlands | 8 |
| 202. | D. Protheroe | From the Desert | 8 |
| 203. | Ethebert Nevin | Wynken, Blynken and Nod (*S. 4 hds or orch.*) | 40 |
| 204. | Theo. Dubois | Tarantella | 12 |
| 205. | W. Handwerg | In a Year, Sweetheart | 8 |
| 206. | W. Handwerg | Where long ago my Cradle stood (*B.*) | 8 |
| 207. | F. Hegar | Morning in the Dewy Wood | 10 |
| 208. | W. Berger | Ode to Sleep | 15 |
| 209. | E. Kremser | "Thro' Whispering Boughs" (*double chorus*) | 15 |
| 210. | Arnold Krug | From Every Zone [*cycle of six songs*] | 40 |
| 211. | Max Filke | Spring Night Waltz (*po. or strings, S. or T.*) | 20 |
| 212. | Ethelbert Nevin | The Night has a Thousand Eyes (*violin obbl.*) | 8 |
| 213. | E. L. Turnbull | A Glee Cycle (*4 songs*) A cappella | 12 |
| 214. | A. Thayer | Mountain Lay [*from the Harz Mountains*] | 10 |
| 215. | Noel Johnson | How Soft the Shades of Evening creep | 10 |
| *216. | Noel Johnson | Where Shall the Lover Rest | 08 |
| 217. | F. Curti | The Dead of the Iltis | 12 |
| 218. | C. Reinecke | Dan Cupid and Dame Fortune | 10 |
| 219. | G. Baldamus | Benediction of the Alps | 15 |
| 220. | C. Johns | Dinah [*Negro ballad*] | 12 |
| 221. | S. Landsberg | Dry yo' Eyes [*in Southern folk style*] | 10 |
| 222. | P. Greely | The Bugle Calls Away (*B.*) | 12 |
| 223. | R. Wagner | Feast of the Holy Grail [*from "Parsifal"*] *po. & organ* | 40 |
| *224. | Ferris Tozer | Marcus Curtius (*Cantata*) | 60 |
| 225. | Harvey Gaul | O, were my Love yon Lilac Fair (*a cappella*) | 10 |
| 226. | H. J. Stewart | Bedouin Love Song | 10 |
| 227. | Harvey Gaul | O Saviour of the World (*sacred*) | 10 |
| 228. | F. S. Converse | Laudate Dominum (*organ and 2 trump., 4 tromb., ad. lib.*) | 15 |
| 229. | Johann Brahms | Rhapsodie (*double chorus, A.; po. or orch.*) | 25 |
| 230. | A. M. Storch | I know not how 'twas that it came so | 10 |
| 231. | A. Dregert | We two had left each other (*A. or Bar.*) | 10 |
| 232. | A. Sullivan | The Long Day closes | 10 |
| 233. | Ethelbert Nevin | The Rosary (*S or T*) | 15 |
| 234. | Ethelbert Nevin | The Rosary (*quartet or chorus*) | 15 |
| 235. | Carrie Bullard | The Singing Leaves (*26 rote songs for boys' voices*) | 30 |
| 236. | L. Liebe | The Choral of Leuthen | 12 |
| 237. | Ernst Stahl | Hymn to Song | 15 |
| 238. | F. Riker | 'Vira [*in Southern folk-style, humorous*] | 12 |
| 239. | Harvey Gaul | May I Print a Kiss (*humorous*) | 10 |
| 240. | Harvey Gaul | O Saving Victim (*L & E*) (*T.*) | 10 |

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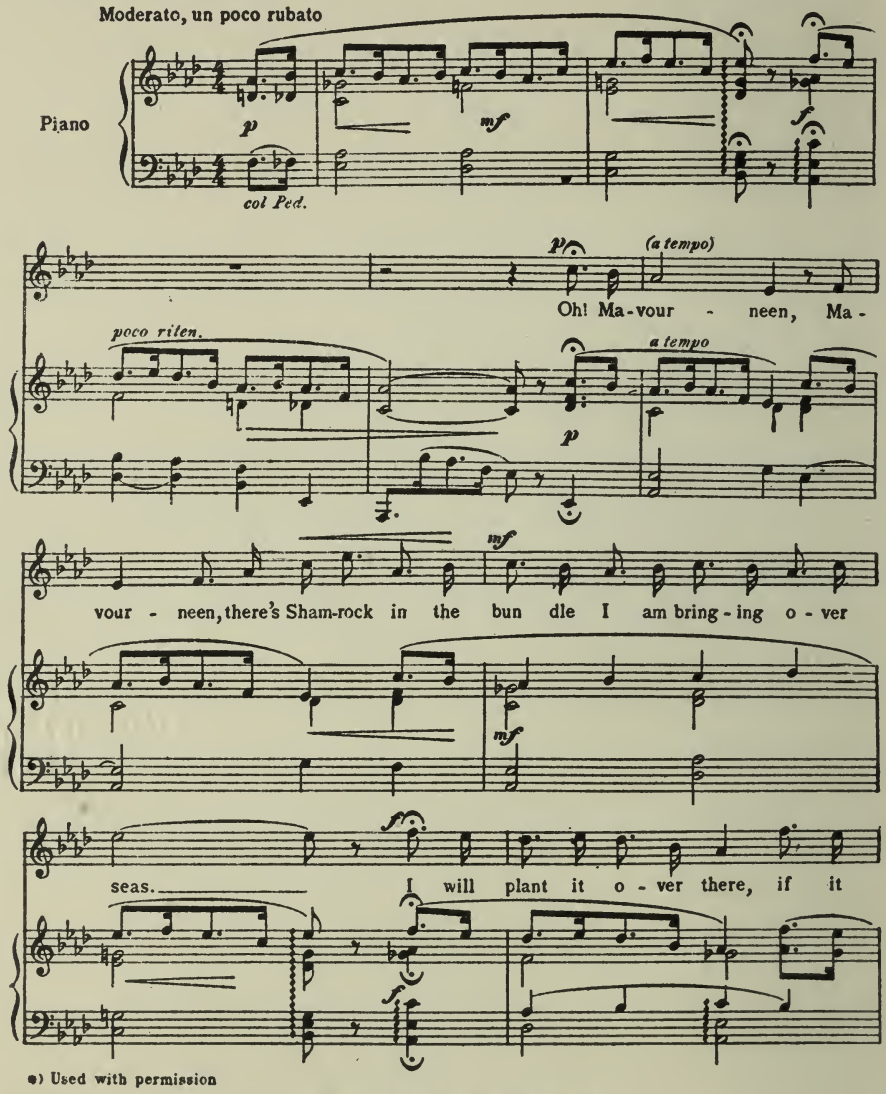
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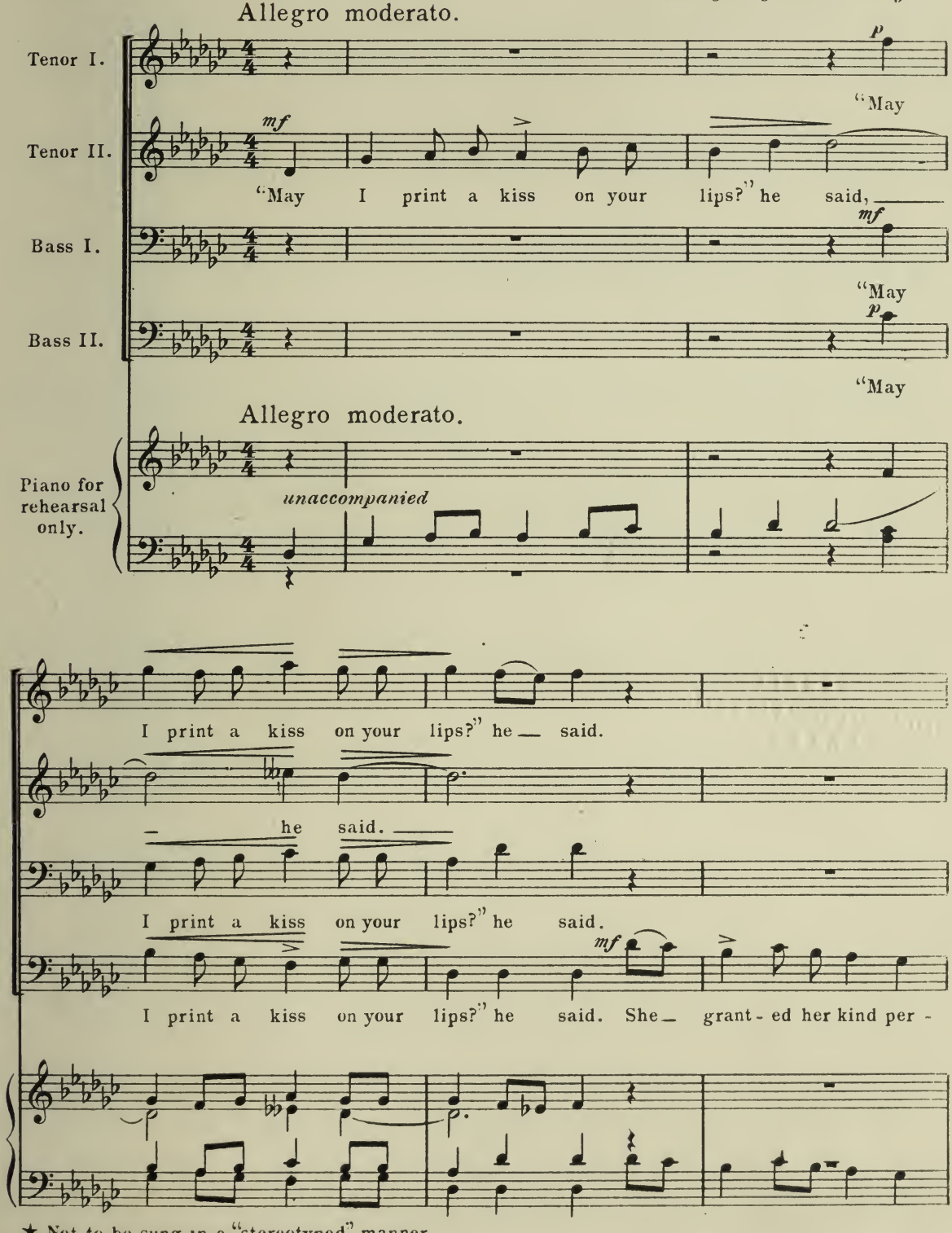
# May I print a kiss.

Anonymous.

Adapted from
HARVEY B. GAUL.
*Arranged by Arthur H. Ryder.*


Allegro moderato.
Tenor I.
Tenor II.
Bass I.
Bass II.
"May I print a kiss on your lips?" he said,
"May
Allegro moderato.
Piano for rehearsal only.
unaccompanied
I print a kiss on your lips?" he said.
he said.
I print a kiss on your lips?" he said.
I print a kiss on your lips?" he said. She grant - ed her kind per -

★ Not to be sung in a "stereotyped" manner.

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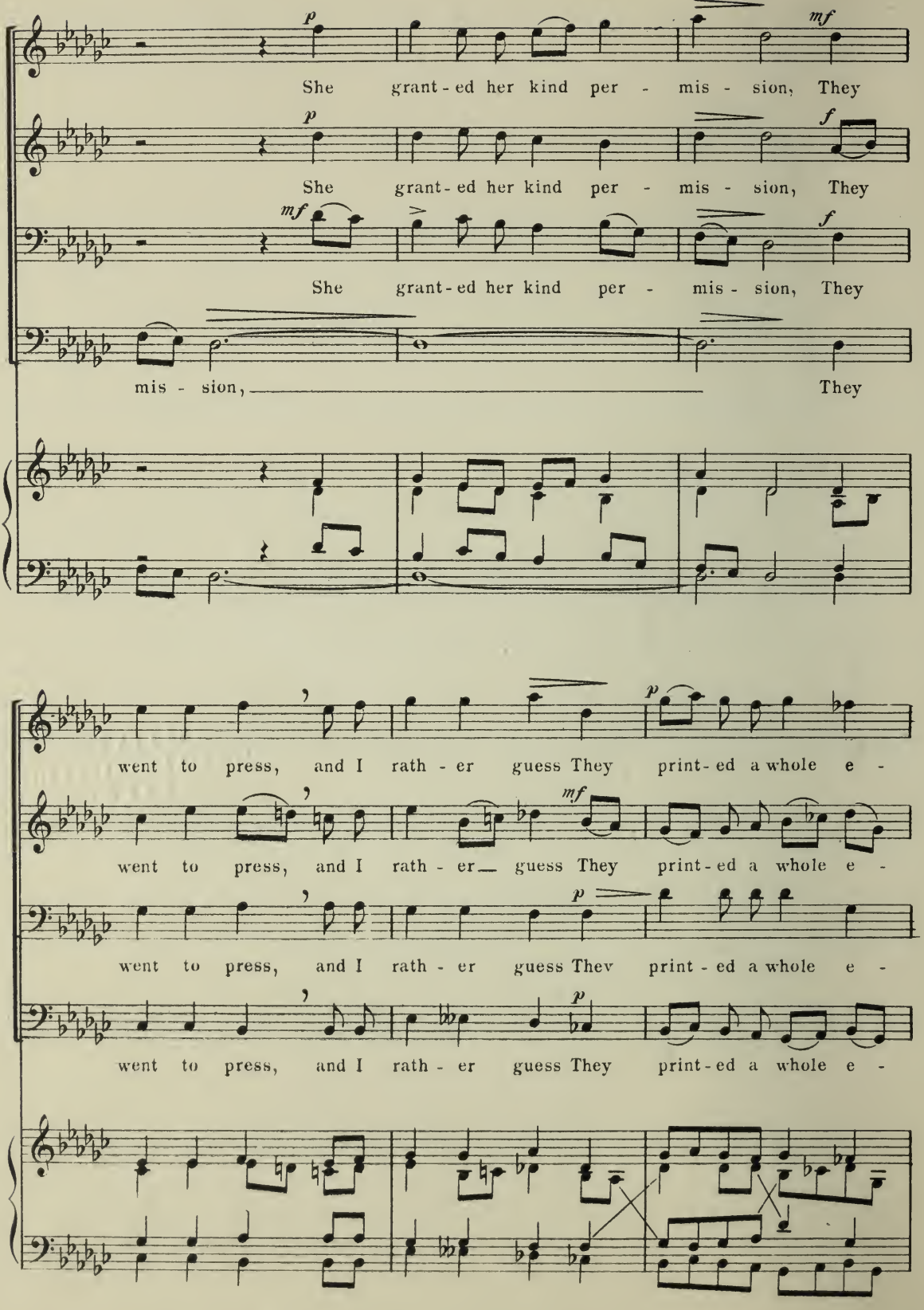
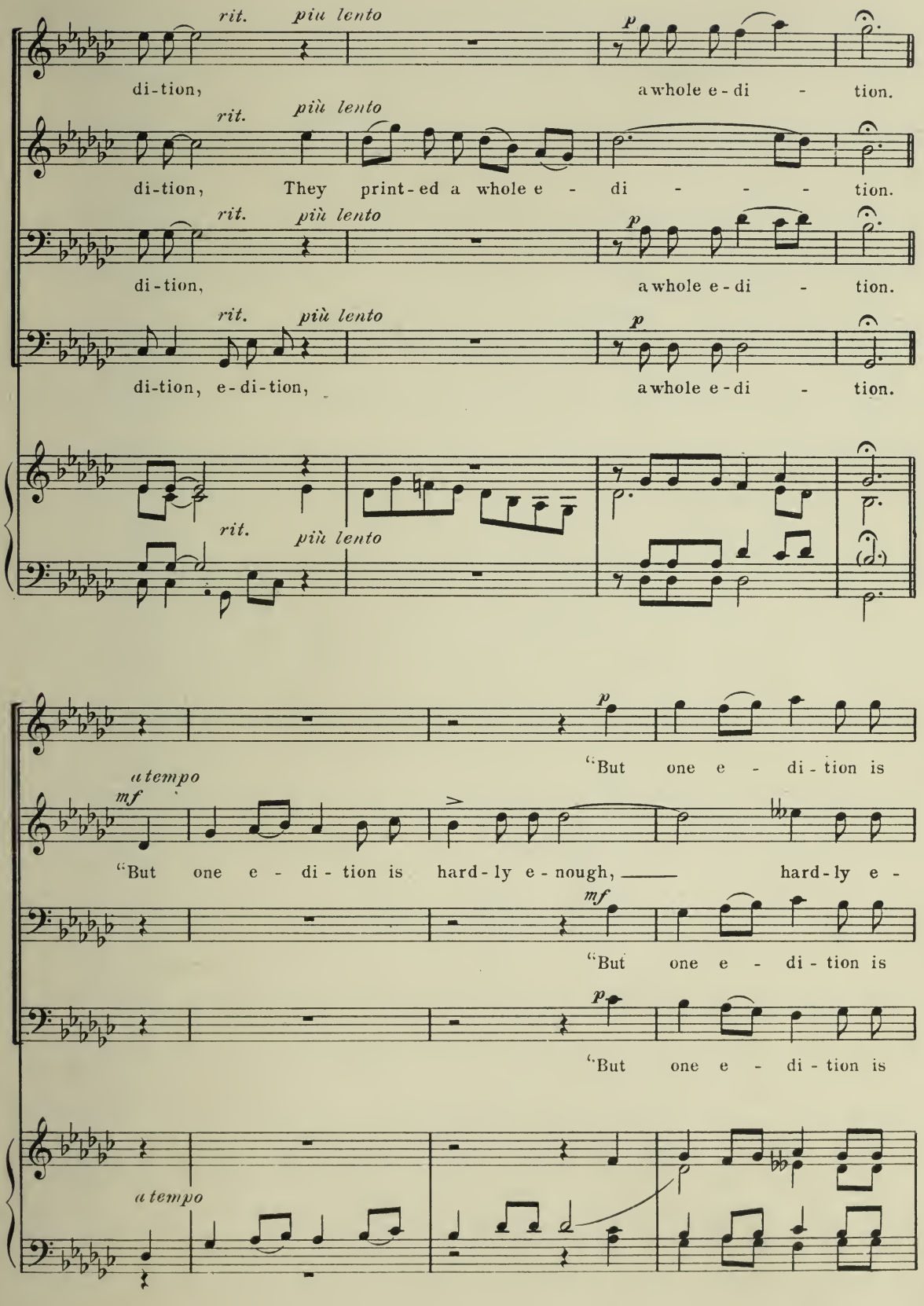
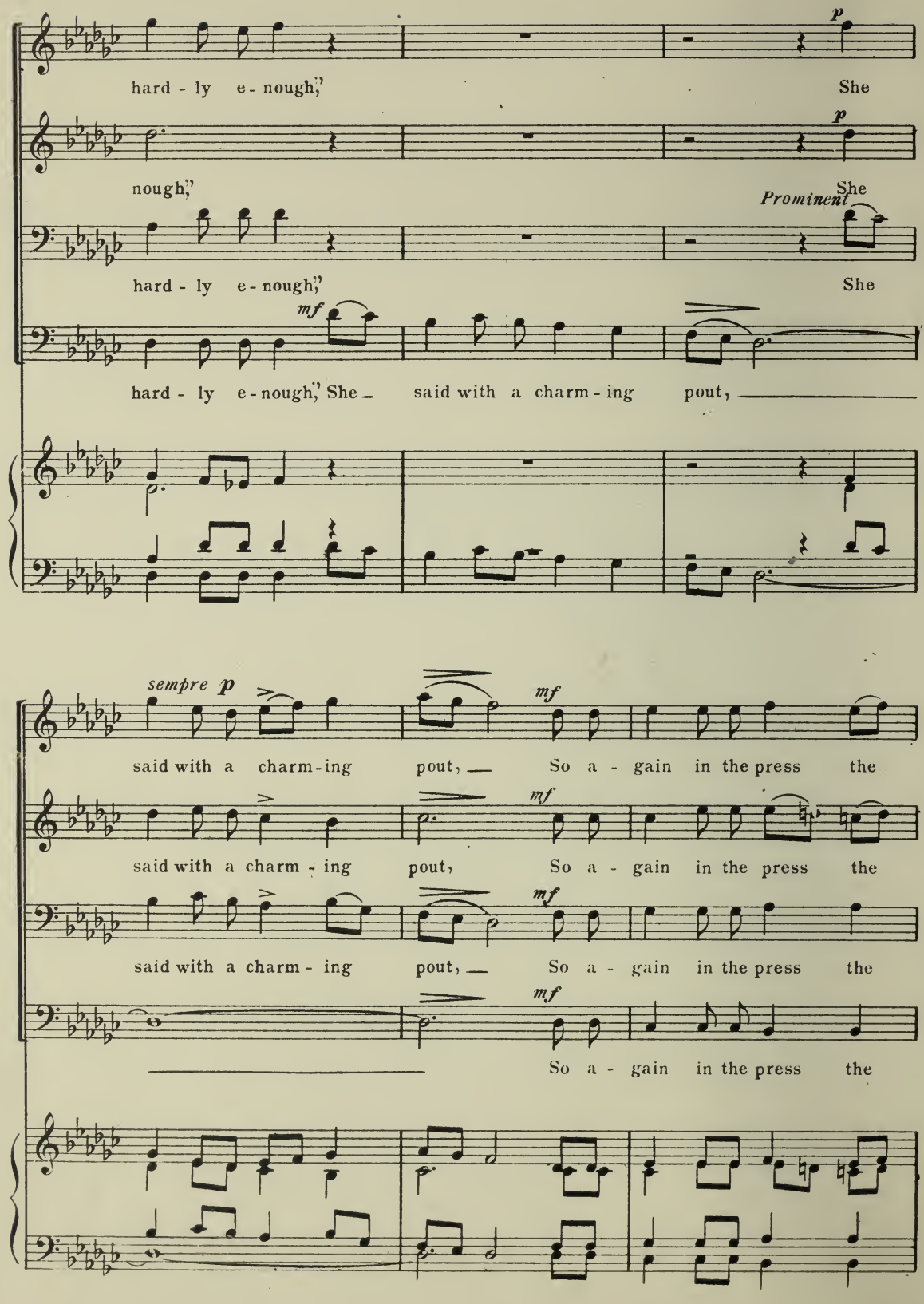
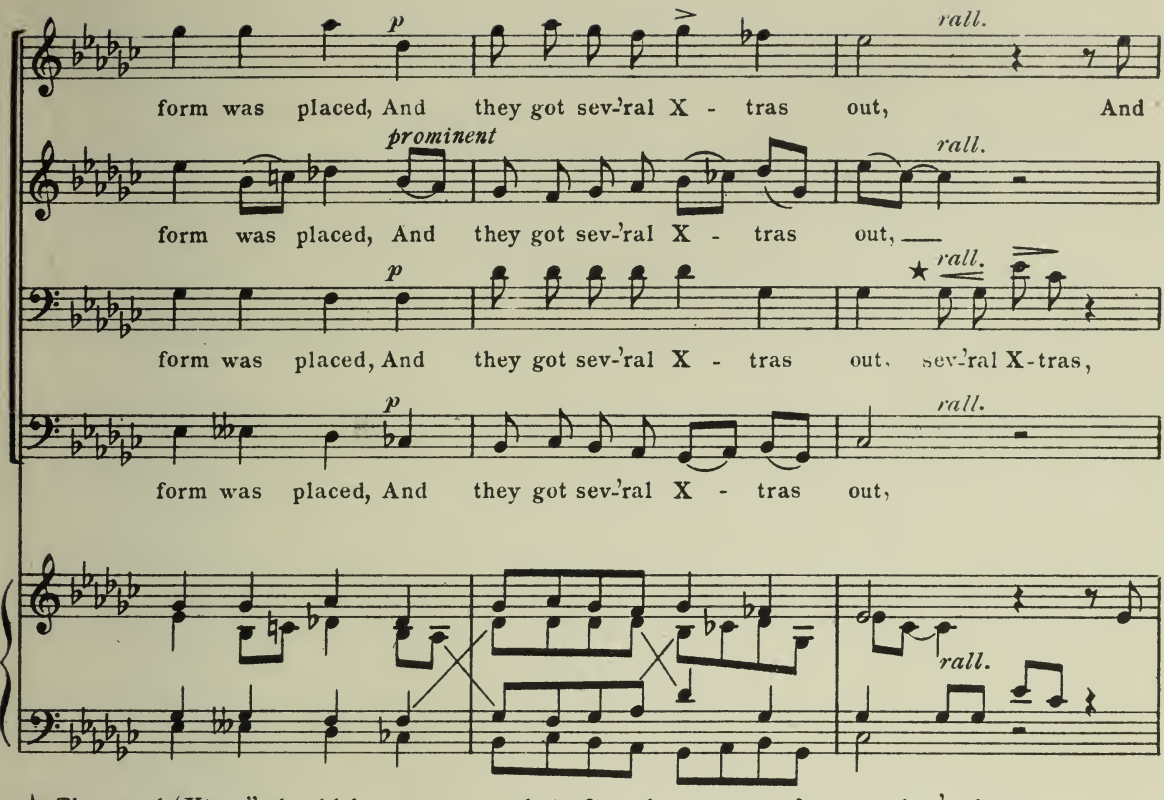
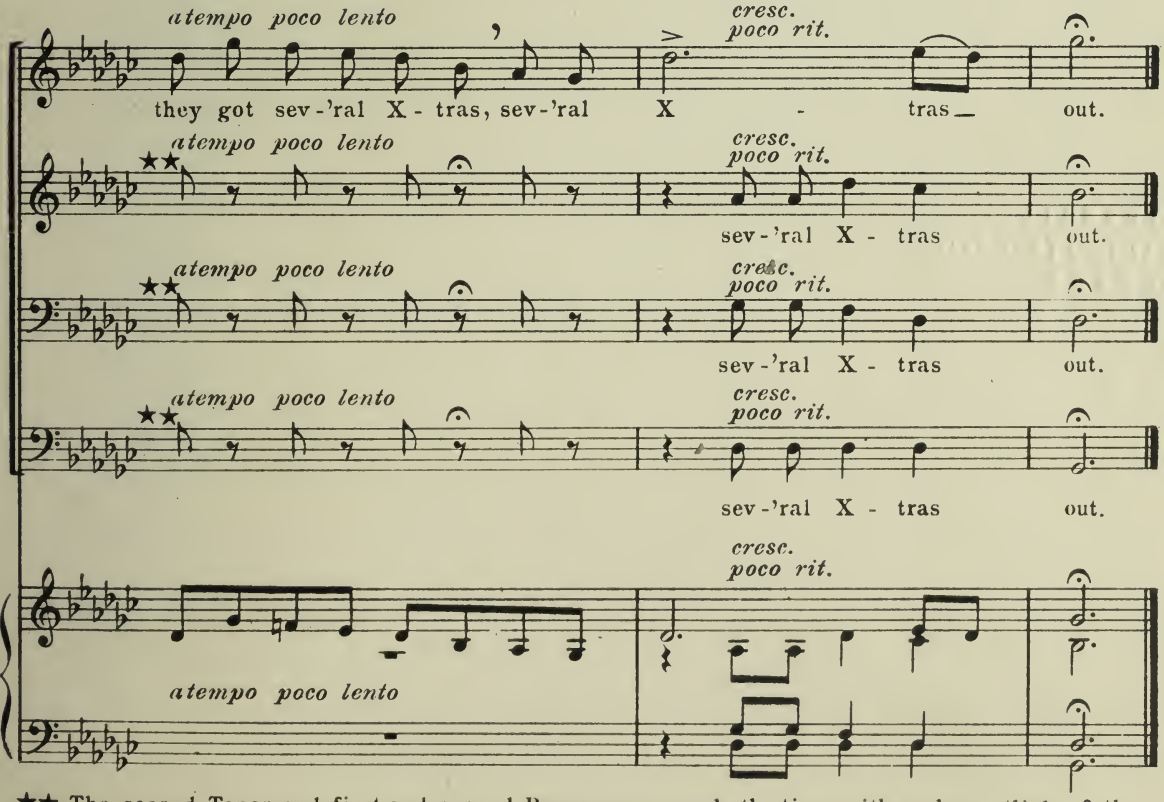

She grant-ed her kind per - mis - sion, They
She grant-ed her kind per - mis - sion, They
She grant-ed her kind per - mis - sion, They
mis - sion, They
went to press, and I rath - er guess They print-ed a whole e -
went to press, and I rath - er guess They print-ed a whole e -
went to press, and I rath - er guess Thev print - ed a whole e -
went to press, and I rath - er guess They print-ed a whole e -


rit.
più lento
p
di-tion,
a whole e-di - tion.
rit.
più lento
p
di-tion, They print-ed a whole e - di - - - - tion.
rit.
più lento
p
di-tion,
a whole e-di - tion.
rit.
più lento
p
di-tion, e-di-tion,
a whole e-di - tion.
rit.
più lento
p
"But one e - di-tion is
a tempo
mf
"But one e - di-tion is hard-ly e-nough, hard-ly e -
mf
"But one e - di-tion is
p
"But one e - di-tion is
a tempo


hard - ly e - nough," She
nough," She
Prominent
hard - ly e - nough," She
hard - ly e - nough," She said with a charm - ing pout,
sempre p
said with a charm - ing pout, So a - gain in the press the
said with a charm - ing pout, So a - gain in the press the
said with a charm - ing pout, So a - gain in the press the
So a - gain in the press the

p
rall.
form was placed, And they got sev-'ral X - tras out, And
prominent
rall.
form was placed, And they got sev-'ral X - tras out,
p
rall.
form was placed, And they got sev-'ral X - tras out, sev-'ral X-tras,
p
rall.
form was placed, And they got sev-'ral X - tras out,
rall.

★ The word "Xtras" should be sung somewhat after the manner of a news-boy's shout.

★★ The second Tenor and first and second Basses may mark the time with a sharp click of the tongue, at the points indicated by the note-stems.

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